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THE SHEPHERD IN THE DISTANCE

A Pantomime in Three Scenes

By HOLLAND HUDSON

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EDITED BY FRANK SHAY



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THE SHEPHERD IN THE DISTANCE

A PANTOMIME IN THREE SCENES

By
HOLLAND HUDSON

First produced by the WASHINGTON SQUARE
PLAYERS at the Bandbox Theatre, New York City



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The Shepherd in the Distance

A PANTOMIME

BY HOLLAND HUDSON

THE SHEPHERD IN THE DISTANCE was first produced by the Washington Square Players, at the Bandbox Theatre, New York City, on the night of March 26, 1915, with the following cast:

THE PRINCESS.....	<i>Frances Paine</i>
THE ATTENDANT.....	<i>Beatrice Savelli</i>
THE SHEPHERD.....	<i>Robert Locker</i>
THE WAZIR.....	<i>Avoid Paulson</i>
THE VIZIER.....	<i>John Alan Houghton</i>
GHURRI-WURRI (<i>the Beggar</i>).....	<i>Harry Day</i>
THE GOAT.....	<i>E. J. Ballantine</i>
SLAVES OF THE PRINCESS.....	<i>Josephine Niveson</i>
.....	<i>Edwina Behre</i>
THE MAKER OF SOUNDS....	<i>Robert Edwards</i>

Produced under the direction of William Pennington. Scenes and costumes designed by Robert Locker.

PROGRAM

THE PERSONS

THE PRINCESS
THE ATTENDANT
THE SLAVES
THE WAZIR [*her guardian*]
THE VIZIER
THE NUBIAN
THE SHEPHERD
THE GOAT
GHURRI-WURRI
THE MAKER OF SOUNDS

THE ACTION

- I. The Princess beholds The Shepherd in the Distance and goes in quest of him.
- II. Ghurri-Wurri, enraged by the Princess' meagre alms, swears vengeance.
- III. He reveals her destination to the Wazir.
- IV. Pursuit ensues.
- V. The Princess meets The Shepherd in the Distance. Her capture is averted by the faithful Goat.
- VI. The Goat's long head evolves a means of rescuing The Shepherd from the cruel Wazir.
- VII. The Princess joins The Shepherd in the Distance.

THE SHEPHERD IN THE DISTANCE

THE STORY¹

Of the Princess, we know only that she was fair and slender as the lily, that somehow the fat and stupid Wazir became her guardian, and that he neglected her utterly and played chess eternally in the garden with his almost-equally-stupid Vizier. Is it any wonder she was bored?

One afternoon the Princess called for her ivory telescope, and, placing it to her eye, sought relief from the deadly ennui which her guardian caused. In the Distance she discerned a Shepherd, playing upon his pipe for the dancing of his favorite Goat. While he played the Princess marveled at his comeliness. She had never seen before a man so pleasing in face and person. At the end of his tune it seemed to her that the Shepherd turned and beckoned to her. She dared watch him no longer, lest her guardian observe her.

When the Wazir, the Vizier and the Nubian were deep in their afternoon siesta, the Princess stole out of the garden with her personal retinue and her small but precious hope chests, and set forth toward the Distance.

Now on the highway between the foreground and the Distance lived a wretched and worthless beggar who had even lost his name and was called Ghurri-Wurri because he looked absolutely as miserable as that. He pretended to be blind and

¹A synopsis for readers only.

THE SHEPHERD IN THE DISTANCE

wore dark spectacles. The greatest affliction of his life was that his dark spectacles prevented him from inspecting the coins that fell on his palm, and he received more than his share of leaden counterfeits.

When Ghurri-Wurri observed the approach of the Princess and her retinue he reasoned from the richness of their attire that alms would be plentiful and large and he fawned and groveled before them. The Princess was generous, but she was also in haste, so bade her attendant give him the first coin that came to hand, and hurried on.

Ghurri-Wurri's rage knew no bounds. He wept, he stamped, he shook his fists, he railed, and he cursed. Then, perceiving the Princess' destination, he made haste to notify her guardian. The Wazir would not believe him at first and the beggar would have lost his head if he had not happened on the Princess' telescope and placed it in the Wazir's hand.

Gazing toward the Distance, the Wazir saw the Princess and her retinue nearing their destination. He lost his temper and did all of the undignified things which Ghurri-Wurri had done. Then, with the Vizier and the Nubian, he set forth in pursuit, forcing the reluctant Ghurri-Wurri to guide them. They ran like the wind, till the beggar gasped and staggered, only to be jerked to his feet and forced on by the implacable Vizier, who was cruel as well as stupid.

Meanwhile the Princess arrived in the Distance. The Shepherd, who was as wise as he was comely, had proper regard for her rank and danced in her honor to his own piping. They had scarcely spoken to each other when the faith-

THE SHEPHERD IN THE DISTANCE

ful Goat warned them of the furious approach of the raging Wazir. The Goat carried the Princess to a place of safety on his back while the Shepherd stayed to delay her pursuers. Of the Nubian he made short work indeed, but the Vizier overcame him with his great scimitar and they led him captive to the garden, leaving Ghurri-Wurri cursing on the sands.

Arrived at the garden, the Wazir ordered the Shepherd bound in chains and went on with his chess game. The Shepherd, in a gesture of despair, came upon the Princess' telescope and, seeking some ray of hope, gazed into the Distance. Here he saw the Princess and his faithful Goat, who, he perceived, had invented a plan for his deliverance.

Soon the Princess returned to the garden, but disguised as a wandering dancer. She danced before the Wazir and pleased him so much that he bade her come nearer. She did so, and bound the Vizier's arms with a scarf, which so amused the Wazir that he laughed loud and long. Then she bound the Wazir's arms in the same manner and it was the Vizier's turn to laugh. Into their laughing mouths she thrust two poisoned pills, so that in another instant they fell over, quite dead, amongst the chessmen.

The omnivorous Goat delivered the Shepherd from his chains with his strong teeth and they all returned to the Distance, where they still dwell in more-than-perfect bliss and may be discerned through an ivory telescope any fine afternoon.

THE SHEPHERD IN THE DISTANCE

CONCERNING THE SCENERY

In the original production by The Washington Square Players, *THE SHEPHERD IN THE DISTANCE* was played in front of backgrounds of black velvet. The garden scene consisted of a black velvet drop about half-way between the curtain and back-wall, upon which a decorative white design merely suggesting the garden and its gate was appliquéd. This drop was made in three sections, the middle one hung on a separate set of lines so that it could be raised to show the "Distance" (as seen through the telescope) without disturbing the rest of the scene.

The "Distance" consisted of a velvet drop hung slightly behind the middle section of the garden scene, on the middle of which two large, white concentric circles were appliquéd around a circular opening about five feet in diameter. The bottom of the opening was about eighteen inches above the stage. Behind this stood a platform just large enough to hold four characters at one time. Black masking drapes were provided at both sides of the stage and behind the platform.

The Prologue, Scenes II, IV, V, the first part of Scene VII and the Epilogue were all played before a plain velvet drop hung a few feet up-stage of the curtain line.

THE SHEPHERD IN THE DISTANCE has also been produced in colors very effectively by the Hollywood Community Theater, at Hollywood, California. There is no reason why any highly decorative treatment of scenery and costuming will not enhance the production if it be well planned and consistent throughout.

THE SHEPHERD IN THE DISTANCE

IMPORTANT PROPERTIES

The properties consist principally of a small chess table with most of the chessmen glued on, two stools, a telescope, a balloon and papier-maché chain, which are employed as a ball and chain, a very large Chinese crash cymbal for the stage manager's use, and such personal properties as occur in the text.

COSTUMES AND MAKE-UP

Whatever scheme is selected for the scenery, the costumes and make-up should be consistent with it. In the original production, all of the characters but the Nubian were made up completely with clown white or "Plexo," the eyebrows and eyes outlined in black and the mouths rouged but slightly. No unwhitened flesh was visible.

The Princess wore a white satin pseudo-Oriental costume with stiff ruffs at the collar, wrists and knees, the trousers not gathered at the ankles, a flat, close-fitting turban with a number of ornaments and a hanging veil, and white slippers. In the dance in Scene VI she used a long, black gauze scarf and a white one. Her attendant wore a similar costume of cheaper material, an unornamented turban and black slippers. Her slaves were also similarly garbed, in cotton, but with bulkier turbans, and baggy trousers, gathered at the ankles.

The Wazir, armed with a preposterous "corporation," wore baggy white trousers, gathered at the ankles, a sleeveless vest with wide, horizontal black-and-white stripes, a white cloak hanging from his shoulders which terminated in a large,

THE SHEPHERD IN THE DISTANCE

black tassel, a turban, a beard made of several lengths of black portiere cord sewed to white gauze, and white, pointed shoes. His bare arms were whitened, his eyebrows were short, thick and high up on his forehead, and he carried a black snuff-box.

The Vizier's white trousers were not so full as the Wazir's; his tight, white vest had tight, white sleeves; his cloak was shorter and without a tassel. His white turban, however, was decorated with antennæ of white milliner's wire. He affected high-arching eyebrows, a long, pointed nose, a drooping moustache, and a disdainful mouth; carried a white, wooden scimitar about four feet long with a black handle, and wore bells on his pointed, white shoes.

The Nubian wore black tights and shirt, black slippers and a white skull cap and breech-clout. The rest of him, excepting his eyes and mouth, which were whitened, was a symphony in burnt cork.

The Shepherd wore white, knee-length trunks, frayed at the ends, a little drapery about the upper man, slippers and a cap. His body was whitened abundantly and he carried a tiny flute.

The Goat wore a white, furry skin, horns and foot and hand coverings resembling hoofs. His make-up approached the animal's face as nearly as possible.

Ghurri-Wurri wore tattered, white, baggy trousers, vest and cloak, a turban and black goggles.

The Maker of Sounds was garbed in an all-enveloping white burnous and a white skull-cap.

THE SHEPHERD IN THE DISTANCE

A FEW STAGE DIRECTIONS

Left to right, in this text, refers to the actor's, not the spectator's, point of view. The action of the piece is meant to be two-dimensional; the actors are to perform in profile as far as possible, except when registry of facial expression is important; the action should be parallel with the back drop.

The entire action must be rhythmical and the rhythms should be used as definite themes, one for the Princess and her retinue, another for the Wazir, etc. The performance should be extremely rapid and must never drag. The cast should direct special attention to the comic features, and the director to the pictorial elements of the piece. The director may consider the performance as an animated poster which moves rapidly from design to design.

THE SHEPHERD IN THE DISTANCE

A Pantomime

BY HOLLAND HUDSON

PROLOGUE

[*The curtain rises on a plain drop curtain. The Maker of Sounds enters with his arms full of instruments, crosses the scene and sits with his back against one side of the proscenium, outside the curtain line. He tries out all his instruments, wind, string, percussion and "traps." He yawns. He becomes impatient and raps on the stage.*]

Cymbal crash	The lights go out The drop is lifted in the darkness
Cymbal crash	The lights are turned on

— SCENE I —

[*The Wazir's garden. Discovered left to right, the Nubian, standing with folded arms, the Vizier, seated at the chess table, playing with the Wazir. At the other side of the stage, the Princess, her attendant, her two slaves. All stand motionless until set in action by the Maker of Sounds.*]

The Music

The Pantomime, etc.

3 Tap—on Chinese wood block	Nubian unfolds his arms
Tap	He salaams
Tap	Resumes original pose

THE SHEPHERD IN THE DISTANCE

The Music

The Pantomime, etc.

Tap

Vizier moves a chessman

Tap

Wazir moves a chessman

Tap

Vizier moves a chessman

Tap

Wazir picks up snuff-box

Tap

Opens it

Tap

Offers *Vizier* snuff

Tap

Vizier takes a pinch

Sand blocks

Sniffs it

Drum crash

Vizier sneezes

Drum crash

Sneezes again

No sound

Sneezes again

Nubian sneezes synchronously
with *Vizier's* paroxysms

Tap

Vizier returns snuff-box

Tap

Wazir puts it away

Bell

Princess yawns

Tap

Signals her attendant

Tap

Attendant picks up telescope

Tap

Hands it to *Princess*

Wind instrument

Princess uses telescope

[The middle portion of the
back drop is lifted to
show the "Distance" in
which the *Shepherd* is
discovered piping for the
Goat's dancing]

THE SHEPHERD IN THE DISTANCE

The Music

Stringed instrument

4
Tap
Tap
Tap
Tap

View
Bass chord on stringed instrument

Treble chord

drum
Drum crash
Drum crash

2
Tap on wood block
Bass chord
Bass chord
Bass chord
Bass chord
Bass chord
Bass chord

The Pantomime, etc.

The Shepherd sees the Princess, stops piping, and declares his adoration across the distance. He beckons her to join him

Princess promises to do so
[The lifted portion of the drop is lowered again. The "Distance" vanishes]

Princess signals to her retinue

Attendant relays the signal

Slaves stoop

Lift the hope chests to their shoulders

Princess and retinue take one step downstage

All lean forward, watching Wazir

Wazir and *Vizier* stand up

They glare at Princess

They sit

Vizier yawns

Wazir yawns

Nubian yawns

Vizier nods

Wazir nods

Nubian drops on one knee

THE SHEPHERD IN THE DISTANCE

<i>The Music</i>	<i>The Pantomime, etc.</i>
Treble chord	<i>Princess and retinue</i> lean forward.
Bass chord	They take one step [A continuation of this business. Takes them off at the left]
Cymbal crash	The lights go out [In the darkness, <i>Princess and retinue</i> cross to right of stage, ready for Scene II]
Cymbal crash	The plain drop is lowered The lights come up

— SCENE II —

4 Tambourine gles	jin- <i>G h u r r i - W u r r i</i> discovered above at center, with his dark glasses pushed up on his forehead, counting his money
Tap on piece of crockery	He finds a bad coin
Sand blocks	Bites it
1 Tap crockery	Throws it away
12 Begins the Prin- cess rhythm on Chinese wood block	Hears the <i>Princess retinue</i> ap- proaching
	He pulls glasses over his eyes

THE SHEPHERD IN THE DISTANCE

<i>The Music</i>	<i>The Pantomime, etc.</i>
Telegraphically expressed it is:	He grovels
Musically, a c- cented triplets, common time, presto	<i>Princess and retinue enter from the right</i>
7 Princess rhythm continues	They pass by Ghurri-Wurri without pause
Drum crash	<i>Ghurri-Wurri runs ahead and prostrates himself before the Princess</i>
Tap	<i>Princess' retinue halts</i>
Tap	<i>Princess signals to attendant</i>
Tap	<i>Attendant signals to nearest slave</i>
Tap <i>upbeat</i>	<i>Slaves proffer chest</i>
Tap, Tap, Tap	<i>Attendant opens it, takes coin, closes it</i>
Tap	<i>Gives coin to Princess</i>
Tap on crockery	<i>Princess drops coin in beggar's hand</i>
Princess rhythm	<i>Princess and retinue exit at the left</i>
Begin drum roll <i>pp. cresc. to ff.</i>	<i>Ghurri-Wurri looks at coin, scrambles to his feet, looks after Princess, shakes his fist, starts to the right, turns, shakes his fist again, exits at right, raging.</i>

THE SHEPHERD IN THE DISTANCE

<i>The Music</i>	<i>The Pantomime, etc.</i>
Cymbal crash	Lights out In the darkness Ghurri-Wurri crosses to left of stage, ready for Scene III
Cymbal crash	The drop is lifted Lights up

— SCENE III —

[The Wazir's Garden as in Scene I]

Bass chords	<i>Wazir, Vizier and Nubian</i> asleep as before
Tap on drum	<i>Ghurri-Wurri</i> enters at the left
Tap on drum	Prostrates himself before Wazir
Bass chord	<i>Wazir and Court</i> sleep on
Tap on drum	<i>Ghurri-Wurri</i> again pro- strates himself
Bass chord	<i>The Court</i> sleeps on
Drum crash	<i>Ghurri-Wurri</i> slams himself down hard
Drum crash	<i>Wazir, Vizier, Nubian</i> awake
Drum roll	<i>Wazir</i> shakes his fist at the beggar
Wood-block tap	Signals Vizier
Sand blocks	Vizier runs thumb along his scimitar blade
Tap	<i>Ghurri-Wurri</i> retreats to the right

THE SHEPHERD IN THE DISTANCE

The Music

Tap

Tap, tap

Tap

Tap

Princess rhythm

Tap

Drum crash

Drum roll

Tap

Tap

Tap

Wazir rhythm on
wood-drum.
Telegraphically
stated:
etc.

The Pantomime, etc.

He stumbles over the telescope

He picks it up and hands it to the Wazir

Ghurri-Wurri points to the "Distance"

The Wazir uses the telescope

The "Distance" is revealed as in Scene I

Princess and retinue are seen traveling [across the platform from right to left]

The Wazir lowers the telescope

The "Distance" vanishes as in Scene I

Wazir stamps his foot

He shakes his fists, first at the "Distance," then off left

Points at *Ghurri-Wurri*

Vizier seizes *Ghurri-Wurri* by the scruff of the neck

Vizier points off left with his scimitar

The Court and Ghurri-Wurri begin to run, *Nubian* first, then *Ghurri-Wurri*, then *Vizier*, then *Wazir*. The running is entirely vertical in movement, no ground being covered at all.

THE SHEPHERD IN THE DISTANCE

The Music

The Pantomime, etc.

Musically, ac-	Lights out
cented eighth	[In the darkness, the runners
notes in 2/4	move downstage without
time, presto	losing step. A plain drop
Cymbal crash	is lowered behind them]
Cymbal crash	Lights on.

— SCENE IV —

W a z i r rhythm,	The runners increase t h e i r
<i>crescendo</i> a n d	speed throughout the scene
<i>acceleramento</i>	<i>Ghurri-Wurri</i> slips to his
	knees
	<i>Vizier</i> , without losing a step,
	jerks him back on his feet
	<i>Ghurri-Wurri</i> , pointing left,
	resumes running
	<i>Wazir</i> points left
	When the runners h a v e
	reached t h e i r maximum
	speed
Cymbal crash	The lights go out
	In the darkness the <i>Wazir's</i>
	<i>c o u r t</i> and <i>Ghurri-Wurri</i>
	exit and take their places at
	the right ready for Scene V
	<i>The Shepherd</i> and <i>Goat</i> take
	their places
Cymbal crash	Lights up

THE SHEPHERD IN THE DISTANCE

— SCENE V —

[A plain drop]

The Music

The Pantomime, etc.

Wind instrument

The Shepherd is discovered
well to the left, piping for
the Goat

Begin Princess
rhythm

Goat is dancing

Goat stops to listen, looks off
to the right

Shepherd looks to the right
Goat crosses to extreme right,
bows

7 Tap

Princess and retinue enter
They halt

~~Tap~~
Stringed instru-
ment

The Shepherd kneels to the
Princess, then dances for
her

Drum roll *pp.*
crescendo

The Goat becomes alarmed
All turn and look to the right
Goat, on all fours, offers his
back to the Princess

Shepherd induces

Princess rhythm

Princess to sit on *Goat's* back
Goat exits, followed by Prin-
cess' retinue

2 Tap

Shepherd folds his arms

7 Wazir rhythm

Wazir's Court and *Ghurri-
Wurri* enter from the right

Tap

They halt

2 Tap

Wazir points to *Shepherd*

THE SHEPHERD IN THE DISTANCE

The Music

The Pantomime, etc.

Tap

Vizier brandishes his scimitar

Drum roll

Nubian approaches Shepherd

Drum crash

Nubian falls

Drum roll

Wazir shakes his fists

*Crescendo
to*

Points at Shepherd

*Vizier attacks Shepherd with
scimitar*

Shepherd grasps scimitar

*They struggle, convention-
ally, one, two, three, four,
five, six - 7*

Drum crash

The Shepherd falls

Drum roll

*The Vizier waves his scimitar
aloft*

Drum roll

Wazir exults

Tap

Nubian rises

Tap

Wazir points to the right

Tap

*Vizier points at Shepherd
with scimitar*

Tap

Nubian seizes the Shepherd

Wazir rhythm

*Wazir's Court and Shepherd
exit at the right, ignoring
Ghurri-Wurri, Nubian and
Shepherd first, then Vizier,
then Wazir. [All cross be-
hind the drop to left of
stage ready for Scene VI]*

Drum crash

Ghurri-Wurri stamps his foot

Drum roll

Shakes his fists after them

THE SHEPHERD IN THE DISTANCE

<i>The Music</i>	<i>The Pantomime, etc.</i>
Drum roll	Runs to left and shakes his fists at the Princess
Drum roll	Runs to right and shakes them at the Wazir
	Runs to center and s h a k e s them at the audience
Cymbal crash	Lights out <i>Ghurri-Wurri</i> exits
	The drop is raised
Cymbal crash	Lights on

— SCENE VI —

12

[The Wazir's garden. No characters on scene]

Wazir rhythm *Nubian* enters from left, holding the *Shepherd*

Wazir and *Vizier* follow

2

Tap *Wazir* takes his seat, smirking

Tap *Wazir* orders *Shepherd* thrown down at the right

Drum crash *Nubian* complies

1

Tap *Vizier* orders *Nubian* off right

W a z i r rhythm, fast *Nubian* hurries out

W a z i r rhythm, slow Re-enters, staggering under a ball and chain [the chain of papier-maché and the ball a balloon]

Drum crash Drops these beside the *Shepherd*

THE SHEPHERD IN THE DISTANCE

	<i>The Music</i>	<i>The Pantomime, etc.</i>
1 1	Clank, clank	Rivets chain to Shepherd's leg
2	Tap	Rises
	Tap	<i>Vizier</i> orders Nubian off, left
	Wazir rhythm	<i>Nubian</i> exits left
4	Tap	<i>Vizier</i> sits
SLOW	Tap	<i>Wazir</i> moves a chessman
	Tap	<i>Vizier</i> moves a chessman
	Tap	<i>Shepherd</i> , in a gesture of despair, finds the telescope
		He looks into the "Distance" [The "Distance" is shown as in Scene I]
	Stringed music	<i>Princess</i> and <i>Goat</i> discovered in conference, <i>Goat</i> has an idea: He points to the <i>Shepherd</i> , then to the <i>Wazir</i> , then to the <i>Princess</i> , and executes an ancient dance movement, which is contemporaneously described as the "shimmy"
		<i>The Princess</i> claps her hands and exits, followed by the <i>Goat</i>
9	Tap	<i>Shepherd</i> lowers the telescope
		[The "Distance" vanishes]
	Tap	<i>Shepherd</i> is puzzled

THE SHEPHERD IN THE DISTANCE

<i>The Music</i>	<i>The Pantomime, etc.</i>
Stringed music	<i>Princess</i> enters from the left, veiled and carrying a scarf in her hands <i>Goat</i> enters with her, goes at once to the Shepherd <i>Princess</i> poses at center <i>Wazir</i> and <i>Vizier</i> turn, smirking <i>Princess</i> dances <i>Wazir</i> leers and strokes his beard <i>Princess</i> ends dance beside <i>Vizier</i>
Chords, <i>agitato</i>	She ties his arms with her scarf
Sand blocks	<i>Wazir</i> is convulsed with laughter
Chords	<i>Princess</i> binds <i>Wazir's</i> arms with her veil
Sand blocks	<i>Vizier</i> is convulsed with laughter
Princess rhythm on wood drum	<i>The Attendant</i> enters from the left with a box on which a skull and cross-bones are conspicuous
Tap	<i>Princess</i> takes two pills from the box
Tap	She pops them into her prisoners' open mouths
Princess rhythm	<i>The Attendant</i> exits as she came

THE SHEPHERD IN THE DISTANCE

The Music

The Pantomime, etc.

2 Sand blocks

Wazir and *Vizier* swallow vigorously

2 Drum crash

They lay their heads upon the chess table and die

4 Tap

Princess beckons to the Shepherd

Tap

Shepherd points to his fetters

Tap

Goat attacks the ball and chain

Drum crash

He "bites" the ball [bursts the balloon]

Tap

He "bites" the chain

String music

Princess, Shepherd and *Goat* dance in a circle

Lights out

Cymbal crash

Princess and *Shepherd* and *Goat* ready at left for next scene

Cymbal crash

The drop is lowered

Lights up

— SCENE VII —

String music

Princess and *Shepherd* dance across, followed by the *Goat*, who is playing on the Shepherd's pipe

Princess and *Shepherd*, behind the drop take their places on the platform

Cymbal crash

Lights out

[The drop is lifted]

THE SHEPHERD IN THE DISTANCE

<i>The Music</i>	<i>The Pantomime, etc.</i>
Cymbal crash	Lights on [The Wazir's garden with the middle section of the drop lifted to show the "Distance"]
String music	<i>Shepherd</i> and <i>Princess</i> discovered in the "Distance" posed in a kiss
Cymbal crash	Lights out [The drop is lowered]
Cymbal crash	Lights on The Maker of Sounds rises, yawns cavernously, bows very slightly and exits [Curtain]

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